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Choosing a Play

Suggestions and
Bibliography for the Director of
Amateur Dramatics



By Gertrude E. Johnson

Assistant Professor in the
Department of Public Speaking in the University
of Wisconsin

Price Forty-five Cents

The H. W. Wilson Company : Publishers

958 - 964 University Avenue
New York, N. Y.

[1915]

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PREFACE

In view of the fact that the magazine which prints even a list of one-act plays is instantly in great demand in that particular number, and also that constant calls are received asking for suggestions for a play, it seems there may be a place for such lists, bibliography, and suggestions as are here compiled. I know from experience, that obvious as the lists seem, they are in great demand by many who have no time to give to the finding of material for amateur production.

Two such excellent books of recent date have been published on matters pertaining to the details of amateur production, that I have not seen fit to do more than suggest briefly on such details, and refer the director of the play to those books for further assistance.

Exception will be taken by some to the nature of the lists, particularly to those of lower grades, on the ground that they are "trash." I hasten to agree to a certain extent, but let me add that they are the *best* of the lower grades, and so are some advance over much material that is being used every year in the smaller High Schools. Furthermore, while there has been a frequent publishing recently of books and articles touching on all phases of dramatic activity, choice of plays, new movement, betterment of dramatics, pageantry, one-act plays, etc., very few, if any, have been of direct and unquestionable assistance to the smaller High Schools, whose number is legion, and which number is engaged in putting on a number of plays each year. They form a group which, to my mind, it is of vital importance to reach, if real advance in dramatics is to be made.



It has been by desire, however, to make this book of some direct assistance to *all* grades of amateur production. It is obviously impossible for some time yet, to hope to have "Androcles and the Lion" or "How He Lied to Her Husband," produced in towns of fifteen hundred, with only a few of the number, perhaps, who know even the author. It is reported by Library Commissions which attempt to help the situation by sending plays of the "better type," that these are returned with letters saying that they are not what is wanted, that the people would not understand them, and that there is no one among the teachers who could put them on. I have been in touch with one commission and so have these facts first hand. Is it not advisable, then, to suggest something that will be possible, both of production and understanding in such a community, than to refuse to send a lower grade of material than we, in our academic halls, think best?

Obviously, there is dire need for someone trained in dramatic work as well as English, for it is so often the teacher of English to whose lot it falls to coach the play. For that matter, it may be the teacher of any other branch from history on through chemistry, or animal husbandry. so little consideration is given to the importance of having some one trained for the work. This is due, of course, to the fact that dramatic activity is considered of extra curricular significance, and not of any definite educational importance. With teachers of some training placed in these schools, we might hope to help in establishing a better understanding of play values, as well as of producing possibilities. We could thus attack the problems of dramatic taste and activities in the place where they would reach the largest number of people, and tend to develop into one of the most potent factors in the

"New Movement." Meanwhile, it has seemed to me, as I said at first, that some lists should be available for even the smallest schools, which are going to produce *something*, whether assisted in the choice or not. It is in the hope that the lists of lower grades will be of assistance to some of these schools, that they have been compiled. As opportunity offers I trust the standard of selection will be raised in all the smaller schools. I repeat—such opportunity will not come to any great extent, until our educational institutions, particularly our higher ones, are interested in the problems involved in our dramatic taste and activities, as an educational matter, affecting very definitely the people, and so the State. These institutions should set the standards in this as in other studies. They should realize that these problems affect the life of the community very definitely—what affects the community affects the State.



SECTION ONE

MATERIAL FOR PRODUCTION.

No one can do more than offer the most general suggestions upon the choice of a play, as every selection brings its own individual problems and complications. I suggest that one should consult chapter one of "How To Produce Amateur Plays," by Barret H. Clark, Little, Brown and Co., Boston, publishers, and chapter two of "Practical Stage Directing For Amateurs," by Emerson Taylor, E. P. Dutton and Co., New York, publishers. These references give advice which is invaluable.

Mr. Clark says on page five of chapter one, that it is much more meritorious to produce a good play poorly, if need be, than a poor play well. With this statement I would certainly take issue. I should say it depends. My experience for a good many years leads me to think that the statement will bear discussion. Theoretically it may be true, but there are so many elements which enter into the case, that such a statement should not be made without qualification and consideration. Such consideration, I leave to those into whose hands this book may fall.

Good articles on the choice of a play will be found in the *Quarterly Journal of Public Speaking* for October, 1915, and April, 1916. The Journal is published by the George Banta Publishing Co., Menasha, Wis. Single copies are sixty cents. Other good articles appeared in the *English Journal* for December, 1917, and February, 1918. The Journal is published by the University of Chicago Press, and single copies cost thirty cents.

After what has been said it would seem needless to further urge, that, though the choice of the play is sure to be a difficult matter, the person to whom this task falls should use his or her best effort to make that choice measure up to the very highest standard of which the circumstances will permit. The raising of the standard of dramatic production, from an educational standpoint, as well as the betterment of taste in this direction, are worthy ends for any teacher to work toward.

A few of the more obvious considerations which should enter into the choosing of a play are here given.

I. *Who is producing.* Age, training and ability of the group.

II. *Nature of the audience.* General; selected; young or old; cultured or otherwise.

III. *Ends desired.* Dramatic training; literary; entertainment (pleasure only); money (for the class treasury, to pay a debt, for a benefit, etc.). Too often the sure and easy way to make money is the play. It is not difficult to see how taste in selection will be affected when so definite a monetary situation is involved. This situation begins with the smallest High School production, and ends with the Broadway enterprises. This, and the utterly impossible producing facilities, are among the chief elements hindering the betterment of dramatics.

IV. *Producing considerations.* Place of production; its size, size and equipment of stage, as to lighting, scenery, etc.

Some of the elements which might be considered as constituting a good play are listed as follows. (Again let it be borne in mind that I have in view largely, in all my suggestions, the groups of untrained amateurs who will work for the most part under more or less untrained direction. There are many clubs in the larger schools and colleges, which have been under excellent training and direction, and which are capable of a very high type of amateur work. As I have before remarked, it is to these groups and their directors, it seems to me, that most articles and books on these subjects are addressed.)

I. *The situations* should be free from unduly emotional conditions. Such situations when introduced should be within the comprehension, if not the experience, of the young people who are to enact the parts.

II. *A large royalty* cannot usually be paid. Unfortunately play brokers seem not at all interested to assist amateurs by allowing them a special price. Twenty-five dollars is about the best that may be hoped for on plays in manuscript form. This at once debars from use many de-



sirable as well as possible things, the presentation of which could in no way injure the rentals or productions by road or stock companies. That there is a discrepancy in price between two firms handling the same manuscript, as well as the price given by *one* of these firms and that quoted for the use of the same play obtainable in printed form in French's Library Edition, a difference ranging through \$25.00, \$40.00, and \$50.00 has been more than once the experience of the writer.

III. *The play must have dramatic movement*, or, be actable, not too "talky." Amateurs as a whole get very good results in plays with considerable characterization. The play should be as well worth while as possible in action, characterization, and theme.

IV. *All questionable situations* should be avoided. Study all that enters into the situation before you decide it *is* questionable. So much of the present day drama has to do with sex situations, or the eternal triangle, many plays have to be discarded at once. Principals and town's people often raise questions which seem (and are) unnecessary to the much harassed coach, who is led to wish that these people would do not only the choosing of the play, but also the entire coaching. The questions arising concerning morals of a play will be affected by the producing environment of each individual hamlet.

V. *An author of ability* and some literary value is desirable.

VI. *If historic plays*, or plays of a period are given, as much accuracy as possible in settings and costume should be observed. On the whole this type of play requires a coach who knows that he is about to achieve very admirable results.

VII. *A balance in the acting values* should be considered. Frequently, of course, students of marked ability appear and a play with a leading part is desirable. As a principle, a balance in the parts is better. It is true again, that the proportion of plays is built about a leading character, so it is not easy to avoid this situation. However, students should be given as even a chance as possible.

SECTION TWO

DETAILS OF COACHING

The general details and discussion of the business-like organization, which makes for success in any dramatic undertaking, large or small, are admirably set forth in Mr. Taylor's book, and should be carefully considered by the amateur coach. In brief—be clear, concise, firm, and business-like in all the conduct and arrangements of any production.

I. *Casting the play.* As to casting the play, the try-out system would seem to offer opportunity for the best decisions, all parties considered. It depends again on the individual situation. Often tryouts would be unnecessary and a waste of time, the coach being entirely able to make wise and just choice. If tryouts are used, the parts need not be memorized, and the reading should be done in the lines of the play which is to be produced. If the coach has some training in such matters, and is acquainted with the group, decisions should be left entirely in his or her hands. The coach should be thoroughly familiar with the play and be able to choose parts clearly and quickly.

II. *Rehearsing.* (Consult Clark, chapters one, two and three, and Taylor, chapter four.) Usually in the average High School, it will not be deemed wise to put more than the minimum of time on a production, and so careful rehearsal arrangements should be made. Appropriate place and time should be chosen, and rehearsals fitted to suit the requirements of the regular school schedule. Prompt attendance on all rehearsals can then be demanded and obtained. Six to eight weeks should be sufficient for producing in any circumstance, and in many cases less time should be sufficient. Five weeks might suffice in a good many instances. Work of a concentrated sort for a shorter period, is more desirable than fewer rehearsals spread over a longer time. At least, this seems to be the opinion of a great many principals who have the adjustment of the entire school schedule in mind. If possible each member of the cast should have a complete



copy of the play. In manuscript form this is impossible, and so at the first and second rehearsals the cast should be made familiar with the play as a whole. The coach should always be clear in his own mind as to all points concerning the production, from the choosing of the cast to the fall of the final curtain. Decision and clarity of purpose are of prime importance in coaching. I find much better results by working one act at a time until it is in fairly good condition, then taking another, and so on, than returning to polish, point up and connect. Parts need not be letter perfect at the first rehearsal, but at a very early time thereafter the cast should be made to do without their lines. They incline to hold to the printed lines much longer than is necessary, and should learn how soon they may trust their memories to serve them. I find rehearsals of two hours not too long. Try to avoid having them all in the evening. Ten hours or more a week should be allowed, full cast rehearsals, on a four or five week production. Few acts will run over thirty-five minutes at most, when they are in working shape, and an act of that length is likely to be the longest in the play. I refer more particularly to modern plays.

III. *Stage business and directions.* Most plays contain fairly good directions, some are excellent in this regard. A coach who is really competent should be able to judge these directions at their true worth, appreciating why such crosses and movements are valuable—or the reverse. There are many, however, called upon to put on a play, who do not even know the meaning of the stage terminology, nor up stage from down stage. It is certainly their misfortune not to have had some opportunity to prepare themselves, in some degree, in this line of work. The two books to which I have referred will help such ones a great deal. A course in Dramatic production in a college or university would help infinitely more,—were such courses given. It may be necessary to change much of the business and directions, even lines, as the stage settings may not conform to the play's original requirements. "Enter R. 1" may have to be "Enter L. 1," in

which case, much of the business of the entire act may have to be reversed. It is entirely possible to rearrange the business, only care must be taken to keep group values, crosses, positions, and all stage business in the same relations as was intended in the original arrangement. At each rehearsal set your stage with clear indication of exits and entrances, and such pieces of furniture as are to be "practical." Insistence should be made in this detail. Work out the crosses and other business with care, but do not dwell too long on minor details. Many of these will take care of themselves before the act is finished. Smooth up positions, etc., when the act has begun to move as a whole and the cast can feel its swing. "Business" should be referred to in terms of the stage even with the most amateurish group, hence the need again that the coach should know the terminology. Those who are to perform parts in any play should learn *some* of the fundamentals of good stage business; such as management of exits and entrances; groupings; standing; sitting; point lines; balance; advanced foot, etc., etc. Chapter five in Mr. Taylor's book should be carefully perused by any untrained coach, as it contains matter on the above topics which will be helpful.

IV. *Staging, scenery and lighting.* It is here, perhaps, more than anywhere else, that knowledge of a definite sort is needed. So much is possible now under all the above headings, that only knowledge gained from reading, practise or training, or from all together, will be of real assistance. A helpful bibliography on these subjects is now available, a large, detailed, and valuable body of literature, such as has never before existed. Its existence is due largely to the new movement and its ideas now being demonstrated in the many Little Theaters throughout the United States. Directors of dramatics, in whatever form, should acquaint themselves with as much of this literature as possible. For the coach in the smallest schools, the two books already named, together with "Costumes and Scenery for Amateurs," by Constance D. Mackay, Henry Holt and Co., publishers,

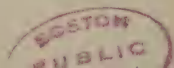


will serve admirably. These books contain excellent cuts as well as good subject matter. A bibliography largely complete will be found in this book, and it is hoped that it may be of service to many who have not hitherto become acquainted with this literature. The old order is changing and "suggestion" is the new word. There are greater possibilities than ever before for smaller schools to produce, under the newer ideas of treatment.

V. *Make-up and costume.* Excellent suggestions on the matter of make-up will be found in chapter six of Mr. Taylor's book, and in Appendix I, of Mr. Clark's book. Costume is dealt with by the latter author in chapter nine, and Miss Mackay's book on this subject already referred to will give invaluable assistance. In all costume plays care should be taken to make the costuming as authentic as possible.

As for making-up, nothing but practice under direction will give one real expertness, but certainly it is one of the elements which is horribly handled. It is capable of much improvement if one will give it a little study and some practise, and the average results in amateur productions would thus be greatly bettered. The best practical book on the subject, a really good one, is "Making Up," by James Young, published by M. Witmark and Sons, 144 W. 37th St., New York City, \$1.25. I would add this book to the list of three already mentioned, and call the four an absolute necessity for the untrained coach of amateur dramatics. Other books dealing with make-up are, a small pamphlet published by Charles Meyer, 26 and 28 Union Square, New York; "The Art of Theatrical Make Up," by Morton, a foreign publication obtainable at Brentanos, New York, I think, and costing \$2.00. The latter is a rather pretentious affair and not very helpful for an amateur. It contains excellent cuts for study. "How To Make Up" Fitzgerald, obtained from Samuel French, New York, for fifty cents, is another inexpensive affair, but it is my opinion that the first named book is by far the best of all these for all ordinary purposes. The

M. Stein Cosmetic Co., New York, furnishes the best full line of make-up material obtainable at present, since foreign made materials are not available. Leichner's make-up is the best when available. Charles Meyer, whose address is given above, also carries a full line of materials.



SUMMARY

As I stated in the preface, it has not been my purpose to do more than touch briefly upon the preceding details. To the trained director, the lists and bibliography which follow will be largely familiar. But let it be sadly remembered that a director, or "coach," with training, real preparation to do work in dramatics, is the great exception. To many, then, the following lists will be of assistance. The calls received every year in my department alone, warrant this assertion. Is it too much to hope, that some who have not been heretofore sufficiently impressed with the importance of the administering of dramatics in an educational manner, may be interested to read at least, a portion of the literature available? May we not hope further, that any one who may have "coaching" to do will find it practical to avail himself of as many of the reference books as possible?

The author recently conducted a questionnaire concerning dramatics, which covered thirty-five of our leading colleges and universities from Maine to California. It had as its chief end, to gain some fair idea as to the place dramatic activity holds in these institutions. I wished to discover if there were any schools, in which a definite effort was being made, to place this activity in any, but the most extra curricula category. I hoped that a few, at least, might have seen the wisdom of providing something like fairly adequate facilities, for dramatics. The result is disheartening. Of the thirty-five, possibly five might be considered as holding the activity to be of educational importance. Our higher institutions of learning evidently do not conceive that they have any duty in the matter of cultivating true tastes or standards in dramatic art or activity. Not only are the facilities in these institutions utterly inadequate, but faculty cooperation is limited to "censorship" in most cases. Amateur dramatic activity is thus forever unable to be fairly evaluated, because it is put under the most insuperable handicaps of any permitted activity.

In spite of all this, dramatics and dramatic production in all its elements and aspects, *must* receive more and wiser consideration. This consideration must come from educators in executive positions in our higher institutions, first, and from teachers, parents, "coaches," dramatic directors, and from all those who are interested enough to wish to take part in any production. Only thus, can the conditions which confront us in this country, in our theatrical bill of fare, ever be bettered. In all the "new movement" there is need for an audience capable of appreciating some of the attempts which are being made to better this situation. How is this audience to be trained, in any degree, if educational institutions continue their present attitude of indifference toward the matter of dramatic production.



DIRECTORY

ADDRESSES OF PLAY PUBLISHERS AND BROKERS.

Directors and coaches should avail themselves of all possible material in the way of catalogues and lists sent free, or at small cost. They furnish a great deal of valuable assistance. Most of the following companies will send their complete catalogues for the asking. The Drama League, Boston, charges twenty-five cents, and has a list well worth it. Sanger and Jordan and the American Play Co., have very fine catalogues listing plays with casts complete. There is a small charge for these catalogues, one dollar or so, but they are of the greatest assistance.

Dramatic Publishing Co., 542
S. Dearborn St., Chicago,
Ill.

Samuel French & Co., 28 W.
38th St., New York City.

Eldridge Entertainment House,
Franklin, Ohio.

Dick & Fitzgerald, 10 Ann St.,
New York City.

Chicago Mss. Co., 431 N.
Clark St., Chicago, Ill.

Walter H. Baker Pub., Co.,
5 Hamilton Place, Boston,
Mass.

Penn Publishing Co., 923 Arch
St., Philadelphia, Pa.

Boston Drama League, 101
Tremont St., Room 705,
Boston, Mass., R. J. Davis,
Secretary.

Drama League of America,
737 Marquette Bldg., Chi-
cago, Ill.

From the following publishers plays are obtainable in manuscript form, largely plays with a royalty of at least \$25.00.

Alice Kauser, 1432 Broadway,
New York City.

Sanger and Jordan, Times
Bldg., 17th Floor, New York
City.

Rumsey Play Co., 152 W. 46th
St., New York City.

American Play Co., 1451
Broadway, New York City.

Shubert Theater Co., 1416
Broadway, New York City.

Agency for Unpublished Plays,
41 Concord Ave., Cambridge,
Mass.

PUBLISHERS HANDLING PLAYS IN BOUND FORM.

Brentano, Fifth Ave & 27th
St., New York City.

The Sunwise Turn, 2 E. 31st
St., New York City.

Washington Sq. Book Shop, 17
W. 8th St., New York City.

John W. Luce & Co., 212
Summer St., Boston, Mass.

Lawrence Gomme, 2 E. 29th
St., New York City.

Drama League, 7 E. 42nd St.,
New York City.

Mitchell Kennerly, 32 W. 58th
St., New York City.

LISTS OF PLAYS

ARRANGED IN FOUR GRADES.

The following lists, it will be understood, are in no sense complete. They serve to give a body of material, arranged in four grades, that may save many hours of search for a play. The most difficult plays are listed in grade one. Nearly all the plays in this group carry a royalty of \$25.00, \$40.00, or \$50.00. In few cases could they be obtained for less than the first named sum, though the author knows some instances where smaller royalty has been accepted. For the reason of royalty, therefore, these plays are put in grade one as being difficult of obtaining. They are also, for the most part, more difficult in theme, characterization and settings. They are suitable for the better trained clubs which will produce under trained direction. Detailed descriptions of these, and all plays mentioned, will be found in the catalogues of the various publishers or brokers, already given. The abbreviations which have been used are explained below.

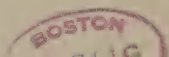
A. P. Co.....	American Play Co.
S. & J.....	Sanger and Jordan.
Dr. P. Co.....	Dramatic Publishing Co.
E. E. Hs.....	Eldridge Entertainment House.
Bk.	Walter H. Baker and Co.
Fr.	Samuel French and Co.
D. and F.....	Dick and Fitzgerald.
Sh.	Shubert Co.

The order of arrangement has been, title, author, number of acts, number of interior and exterior sets, publisher, number of male and female characters.

GRADE I.

EIGHTY-SIX PLAYS.

A Man's World, Crothers, 4a, 2 in., Badger, 7m, 1w.
 A Night Out, Robson, 3a, 1 in., 1 ex., S. & J., 6m, 5w.
 A Woman's Way, Buchanan, 3a, 2 in., S. & J., 7m, 6w.
 Admirable Crichton, Barrie, 4a, 3 in., 1 ex., S. & J., 6m, 6w.
 All Of A Sudden Peggy, Denn, 3a, 2 in., Fr., 5m, 5w.
 Amazons (The), Fitch, 3a, 1 in., 1 ex., Bk., 7m, 5w.
 An American Citizen, Ryley, 4a, e in., 1 ex., Fr., 9m, 5w.



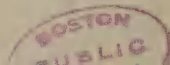
- Arms and the Man, Shaw, 3a, 2 in., 1 ex., A. P. Co., 4m, 3w.
 As The Leaves, Giacosa, 3a, 3 in., A. P. Co., 5m, 6w.
 Bachelor's Romance, Morton, 4a, 3 in., Fr., 7m, 11w.
 Beau Brummel, Fitch, 4a, 3 in., 1 ex., Fr., 11m, 7w.
 Big Idea, Thomas, 3a, 2 in., S. & J., 9m, 4w.
 Candida, Shaw, 3a, 1 in., Brentano, 4m, 2w.
 Case Of Rebellious Susan, Jones, 3a, 3 in., Fr., 10m, 4w.
 Caught In The Rain, Collier, 3a, 2 in., 1 ex., S. & J., 12m, 11w.
 Climbers (The), Fitch, 4a, 3 in., Fr., 12m, 9w.
 College Widow, Ade, 4a, 1 in., 3 ex., S. & J., 15m, 10w.
 Disraeli, Parker, 4a, 4 in., S. & J., 13m, 6w.
 Fanny's First Play, Shaw, 3a, 2 in., Brentano, 5m, 3w.
 First Lady Of The Land, Nirdlinger, 4a, 3 in., Bk., 11m, 8w.
 Flower Shop, Wentworth, 3a, 1 in., Badger, 5m, 5w.
 Genius (The), DeMille, 3a, 3 in., S. & J., 7m, 5w.
 Girl With The Green Eyes, Fitch, 4a, 3 in., Fr., 6m, 12w.
 Going Some, Armstrong, 4a, 1 in., 1 ex., S. & J., 12m, 4w.
 Green Stockings, Mason, 3a, 2 in., Fr., 7m, 5w.
 Her Husband's Wife, Thomas, 3a, 1 in., Fr., 3m, 3w.
 Her Own Way, Fitch, 4a, 3 in., Fr., 6m, 6w.
 The Honeymoon, Bennet, 3a, 2 in., 1 ex., Doran Co., 6m, 2w.
 The Hypocrites, Jones, 4a, 3 in., A. P. Co., 8m, 6w.
 Importance Of Being Earnest, Wilde, 3a., 3 in., Fr., 5m, 4w.
 Inconstant George, DeFleurs, 3a, 3 in., S. & J., 7m, 7w.
 Jack Straw, Maughm, 3a, 2 in., Dr. P. Co., 8m, 5w.
 Janice Meredith, Ford, 4a, 3 in., 1 ex., A. P. Co., 12m, 5w.
 Just Out Of College, Ade, 3a, 5 in., S. & J., 14m, 12w.
 Kindling, Kenyon, 3a, 1 in., A. P. Co., 6m, 6w.
 Lady From Oklahoma, Jordan, 3a, 3 in., A. P. Co., 6m, 10w.
 Lady Windermere's Fan, Wilde, 4a, 3 in., A. P. Co., 7m, 9w.
 Liars (The), Jones, 4a, 3 in., 1 ex., A. P. Co., 6m, 6w.
 Little Minister, Barrie, 4a, 2 in., 2 ex., S. & J., 11m, 5w.
 Little Women, DeForrest, 4a, 1 in., 1 ex., S. & J., 4m, 6w.
 Lottery Man, R. J. Young, 3a, S. & J., 4m, 5w.
 Magda, Suderman, 4a, 1 in., Fr., 4m, 7w.
 Magistrate, Pinero, 3a, 3 in., Bk., 12m, 4w.
 Man From Home, Tarkington, 4a, 2 in., 1 ex., S. & J., 11m, 3w.
 Maneuvers Of Jane, Jones, 4a, 4 in., Fr., 9m, 11w.
 Mary Jane's Pa, Ellis, 3a, 2 in., 1 ex., S. & J., 13m, 4w.
 Mater, Mackay, 3a, 2 in., McMillan, 3m, 2w.
 Merely Mary Ann, Zangwill, 4a, 3 in., S. & J., 7m, 10w.
 Mice And Men, Ryley, 4a, 3 in., 1 ex., Fr., 7m, 5w.
 Mrs. Dot, Maughm, 3a, 2 in., S. & J., 7m, 5w.
 My Lady's Dress, Knoblauch, 3a, 2 in., 1 ex., Doubleday, Page, 9m, 12w.

- My Wife, Morton, 4a, 1 in., 1 ex., S. & J., 12m, 6w.
 Nathan Hale, Fitch, 4a, 4 in., 2 ex., Bk., 15m, 4w.
 New Lady Bantock, Jerome, 3a, 1 in., Fr., 5m, 6w.
 New York Idea, Mitchell, 4a, 3 in., Bk., 9m, 5w.
 Only Way, Wills, 4a, 2 in., 2 ex., A. P. Co., 22m, 4w.
 Other Fellow, Horne, 3a, 2 in., Bk., 6m, 4w.
 Passing Of The Third Floor Back, Jerome, 3a, 1 in., Fr., 6m, 6w.
 Piper (The), Peabody, 4a, 2 in., 2 ex., Houghton Mifflin 13m,
 6w 5c
 Pomander Walk, Parker, 4a, 2 in., 1 ex., S. & J., 10m, 7w.
 Pretty Sister Of Jose, Burnett, 4a, 4 ex., A. P. Co., 10m, 5w.
 Professor's Love Story, Barrie, 3a, 2 in., 1 ex., S. & J., 7m, 5w.
 Prunella, Hausman, 3a, 1 ex., Dr. P. Co., 11m, 7w.
 Quality Street, Barrie 4a, 3 in., S. & J., 9m, 10w.
 Road To Yesterday, Dix, 4a, 3 in., 1 ex., Sh. Co., 7m, 6w.
 Rose Of The Rancho, Belasco, 4a, 2 in., 1 ex., S. & J., 6m, 4w.
 Rosemary, Parker, 4a, 1 in., 1 ex., S. & J., 6m, 4w.
 Return Of The Prodigal, Hankin, 3a, 2 in., 1 ex., Fr., 7m, 5w.
 Scarecrow (The), Mackaye, 4a, 2 in., S. & J., 9m, 6w.
 Schoolmistress, Pinero, 3a, 3 in., Bk., 9m, 7w.
 Servant In The House, Kennedy, 5a, 1 in., S & J., 5m, 2w.
 Shoemaker's Holiday, Dekker, Scribner, 17m, 4w.
 Smith, Maughm, 4a, 2 in., Dr. P. Co., 4m, 4w.
 Strongheart, DeMille, 4a, 3 in., Fr., 17m, 5w.
 Stubbornness Of Geraldine, Jones, 4a, 3 in 1 ex., Fr., 10m, 12w.
 Sweet Nell Of Old Drury, Kester, 4a, 4 in., S. & J., 14m, 4w.
 Talker (The), Fairfax, 3a, 1 in., S. & J., 4m, 5w.
 Thompson, Hankin, 3a, 1 in., Fr., 5m, 5w.
 Tom Pinch, Dilley, 3 or 5a, 4 in., 1 ex., Bk., 15m, 6w.
 Trelawney Of The Wells, Pinero, 4a, 3 in., Dr. P. Co., 14m, 9w.
 Two Mr. Wetherby's, Hankin, 3a, 1 in., Fr., 3m, 4w.
 Tyranny Of Tears, Chambers, 3a, 1 in., 1 ex., Bk., 4m, 3w.
 We Are Seven, Gates, 3a, 3in., A. P. Co., 15m, 4w.
 When Bunty Pulls The Strings, Moffet, 3a, 1 in., 1 ex., S. & J.,
 5m, 5w.
 Whitewashing Julia, Jones, 3a, 2 in., 1 ex., A. P. Co., 6m, 10w.

GRADE II.

FORTY PLAYS.

- At Cosy Corners, Shory, 4a, 2 in., 1 ex., A. P. Co., 5m, 4w.
 At Yale, Davis, 3a, Fr., 16m, 4w.
 All The Comforts Of Home, Gillette, 4a, 1 in., D. & F., 6 or
 10m, 4 or 7w.
 Anne Of Old Salem, Burbank, 3a, 2 in., Dr. P. Co., 5m, 8w.



- Bar Haven, May, 3a, 2 in., 1 ex. Bk., 6m, 5w.
 Beaucaire, Freeman, 3a, 3 in., 1 ex., Bk., 14m, 7w.
 Brown Of Harvard, Young, 4a, 2 in., 1 ex., Fr., 20m, 4w.
 Charley's Aunt, Thomas, 3a, 2 in., 1 ex., Fr., 6m, 4w.
 Chinese Lantern, Hausman, 2a, 1 in., Dr. P. Co., 9m, 2w.
 College Politician, Weis, 3a, Bk., 16m., 5w.
 Commencement Days, Mayo, 3a, 2 in., 1 ex., Fr., 7m, 11w.
 Contrary Mary, Ellis, 3a, 2 in., Fr., 7m, 5w.
 County Chairman, Ade, 4a, 4 in., S. & J., 16m, 5w.
 Cousin Kate, Davies, 3a, 2 in., Bk., 3m, 4w.
 District Attorney, Wilkins, 3a, 2 in., Bk., 10m, 6w.
 Esmeralda, Burnett, 3a, Fr., 6m, 5w.
 Facing The Music, Darnley, 3a, 1 in., Fr., 5m, 4w.
 Hurry Hurry Hurry, Arnold, 3a, 1 in., Fr., 5m, 4w.
 In Good Old Colony Times, Sayward, 3a, 2 in., Fr., 4m, 10w.
 In The Vanguard, Trask, 3a, 1 in., 2 ex., McMillan, 6 or 12m,
 5 or 10w.
 Ingomar, Lovell, 5a, Dr. P. Co., 14m, 5w. (Greek)
 My Friend From India, Sauchet, 3a, 2 in., Fr. 7m, 5w.
 Mrs. Gorrings's Necklace, Davies, 4a, 1 in., Bk., 6m, 4w.
 Mrs. Temple's Telegram, Wyatt, 3a, 1 in., Dr 5m, 4w.
 Nest Egg, (The), Caldwell, 3a, 3 in., S. & J., 5m, 5w.
 New Boy (The), Law, 3a, 1 in., Fr., 4m, 3w.
 Our Wives, Kraft, 3a, 2 in., S. & J., 7m, 4w.
 Pair Of Spectacles (A). Grundy, 3a, 1 in., Fr., 8m, 3w.
 Pioneers (The), Oppenheim, 3a, 1 ex., Huebsch, 5m, 5w.
 Private Secretary (The), Hawtrey, 3a, 2 in., Fr., 9m, 4w.
 Rivals, Sheridan, 5a, 2 in., 2 ex., Dr. P. Co., 8m, 4w.
 Romancers, Rostand, 3a, Bk., 5m, 1w.
 Rose O'Plymouth Town, Dix & Sutherland, 3a, 2 in., Dr. P. Co.,
 4m, 4w.
 Russian Honeymoon, Harrison, 3a, 2 in., Dr. P. Co., 4m, 3w.
 School For Scandal, Sheridan, 5a, Bk., 12m, 4w.
 She Stoops To Conquer, Goldsmith, 5a, Fr., 17m, 4w.
 Superior Miss Pellander, Bowkett, 3a, 1 in., 1 ex., Fr., 2m, 4w.
 Sweet Lavender, Pinero, 3a, 1 in., Bk., 7m, 4w.
 We Three, Crothers, 4a, 1 in., 1 ex., S. J., 7m, 3w.
 What Happened To Jones, Broadhurst, 3a., 1 in.. Fr., 7m, 6w.
 Why Smith Left Home, Broadhurst, 3a, 3 in., Fr., 5m, 7w.
 Worsted Man (The), Bangs, (Partly Musical), 1m, 12w, or all
 women.

GRADE III.

THIRTY-FIVE PLAYS.

Aaron Boggs Freshman, Harpe, 3a, 1 in., ex., E. E. Hs., 8m, 8w.
Arrival Of Kitty, Swartout, 3a, 1 in., Bk., 5m, 4w.

Bachelor Hall, Baker, 3a, 1 in., Bk., 8m, 4w.
Bess Goes To Europe, Woodward, 3a, 4 in., E. E. Hs., 5m, 6w.
Between The Acts, Griffiths, 3a, 1 in., Shoemaker, 4m, 3w.

Colonel's Maid, Dalrymple, ea, 2 in., Bk., 6m, 3w.
Commencement Days, Mayo, 3a, 2 in., 1 ex., Fr., 6m, 9w.
Comrades, Baker, 3a, 1 in., Bk., 4m, 3w.
Cricket On The Hearth, Smith, 3a, 3 in., E. E. Hs., 6m, 7w.
Cupid At Vassar, Davis, 4a, 2 in., 1 ex., Fr., 4m, 9w.

Daddy, Smith, 3a, 2 in., Bk., 4m, 4w.

Elopement Of Ellen, Warren, 3a, 1 in., 1 ex., Bk., 4m, 3w.
End Of The Rainbow, Barbee, 3a, 3 in., Dr. P. Co., 6m, 14w.
Engaged By Wednesday, Owen, 3a, 1 ex., Bk., 5m, 11w.

Fifteenth Of January, Barbee, 3a, 1 in., 1 ex., Dennison, 11m, 10w.

Galliger, Woodward, 3a, 4 in., E. E. Hs., 4m, 8w.

Highby Of Harvard, Townsend, 3a, 2 in., 1 ex., Bk., 5m, 4w.
His Excellency The Governor, Marshall, 3a, 1 in., Bk., 10m, 3w.

Love And Tea, See, 2a, 1 in., Bk., 2m, 6w.

Mishaps Of Minerva, Parker, 2a, 1 in., Bk., 5m, 8w.

Miss Hobbs, Jerome, 4a, 2 in., Fr., 5m, 4w.

Miss Molly, Gale, 2a, 1 in., Fr., 3m, 13w.

Mr. Bob, Baker, 2a, 1 in., Bk., 3m, 4w.

Mrs Compton's Manager, Osgood, 3a, 2 in., Bk., 4m, 7w.

One Of The Eight, Swartout, 4a, 2 in., Bk., 10m, 4w.

Professor, Woodward, 3a, Flanagan & Co., 5m, 8w.

Revenge Of Shari Hot Su, Batchelder, 3a, 1 in., 1 ex., Bk.,
3m, 4w.

Scrap Of Paper, Simpson, 3a, Bk., 6m, 6w.

Sentimental Sarahs, Hale, 3a, 1 in., Bk., 5m, 5w.

Strenuous Life, Tully, 3a, Bk., 9m, 5w.

Sweet Girl Graduates, Woodward, 3a, E. E. Hs., 7m, 4w.

Team Work, Gallupe, 3a, 1 in., 1 ex., Bk., 10m, 5w.

Tommy's Wife, Warren, 3a, 2 in., E. E. Hs., 3m, 5w.

Two Strings To Her Bow, Harrison 2a, 1 in., 1 ex., Dr. P. Co.
4m, 2w.

Varsity Coach, 3a, 1 in., 1 ex., Fr., 6m, 6w.

GRADE IV.

TWENTY-FIVE PLAYS.

- All A Mistake, Parker, 3a, 1 in., 1 ex., E. E. Hs., 4m, 4w.
 Billy's Bungalow, Crane, 3a, 1 in., Dick & Fitz, 5m, 4w.
 Blundering Billy, Wills, 3a, 1 in., Dr. P. Co., 4m, 3w.
 Box Of Monkeys, Purness, 2a, 1 in., Dr. P. Co., 2m, 3w.
 Brother Josiah, Parker, 3a, 1 in., lex., Flanagan, 7m, 4w.
 Cheerful Liar, Fraser, 3a, 3 in., Flanagan, 5m, 3w.
 Clover Farm, Patten, 3a, Bk., 8m, 3w. (Easy)
 College Chums, Wills, 3a, 1 in., Flanagan, 9m, 3w.
 Dream That Came True, Barbee, 3a, 3 in., E. E. Hs., 6m, 13w.
 Elopment Of Ellen, Warren, 3a, 1 in., 1 ex., Bk., 4m, 3w.
 Every Graduate, Blum, 3a, 2 in., Fr., 10m, 8w.
 Freshman, Morris, 3a, 1 in., 2 ex., Shoemaker, 7m, 4w.
 Great Catastrophe, Locke, 2a, 1 in., Shoemaker, 4m, 3w.
 Half Back Sandy, Swartout, 3a, 1 in., 2 ex., Bk., 17m, 2w.
 Hicks At College, Dyar, 3a, 3 in., Dr. P. Co., 12m, 9w.
 His Model Wife, Boggs, 1a, 1 in., Shoemaker, 3m, 7w.
 His Word Of Honor, Gott, 3a, 2 in., 13x., Bk., 10m, 5w.
 Home Ties, Tubbs, 4a, 1 in., Shoemaker, 4m, 5w.
 Just For Fun, Crane, 3a, 1 in., 2m, 4w. D. & F.
 Merchant Of Venice Up To Date, 4a, 1 in., 3 ex., E. E. Hs
 9m, 7w.
 Mrs. Mainwaring's Management, Frome, 2a, 1 in., Fr., 3m, 4w.
 Perplexing Situation, Smith, 2a, 1 in., Shoemaker, 5m, 5w.
 Phylis' Inheritance, Bernard, 5a, 3 in., 1 ex., D. & F., 6m, 9w.
 Toastmaster, Swartout, 3a, 3 in., Dr. P. Co., 12m, 9w.
 Tommy's Wife, Warren, 4a, 1 in., Bk., 4m, 5w.
 Uncle, Byron, 3a, 1 in., Flanagan Co., 4m, 4w.
 Village Lawyer, Gutts, 4a, 2 in., Shoemaker, 6m, 5w.
 What Became Of Parker, Hageman, 4a, 2 in., Dr. P. Co.,
 8m, 4w.

WHY THE ONE ACT PLAY?

The rise and activity of the Little Theaters has made possible the use of more material in one-act form than has been before feasible. One-act plays of a poorer sort have been used for a long time by clubs desiring the most trivial sort of entertainment, and as an act on the vaudeville stage, or as a curtain raiser. By far the greater part of all this material has been of an impossible sort, with no theme worth the naming, and less structure. The material now available is of an entirely different sort and worthy to be classed as literature. Much of it indeed is from the pen of some of the ablest of writers of literature in dramatic and other forms. This is due as I said, to the wider use of this form in this country, and more particularly, perhaps, to the wide use of the one-act play in the best theaters of Europe.

Doubtless there are objections to the use of this form as compared with longer plays, but it is also true that there is much to be said in favor of their use. I am aware that smaller schools and towns are not accustomed to the program of one-act plays, and it will take a bit of management to have them accepted at first. Usually the one act play calls for a smaller royalty and this is a decided advantage to the small school which is ambitious to do something better than of old. Again, more people can be fitted with better parts than is ever possible with one long play. That there is not the same value of sustained activity as in a longer part, I know, but not half the amateurs engaged in this activity are capable of attaining the same degree of success when called upon to sustain the situation of their character for the space of three or more acts. At least, this requires amateurs of age, training and experience. A great variety is possible in a program of one-act plays. Fancy, comedy in all degrees, poetry, tragedy, and all shades of characterization are available.

There is also a wide latitude in the matter of costume and stage settings. Again the literature of Russia, Germany, France, England, Italy and Spain may be read and

acted in this form. Many of the longer plays of these countries are impossible for amateur use because of the nature of the themes treated. Several of the foremost writers of literary merit in each of these countries are represented in the one-act play form.

In a discussion of the values of the one-act play in Mr. Clayton Hamilton's "Studies in Stagecraft," he speaks in the highest terms of the desirability of the one-act play for amateurs. He says: "To encourage amateur acting is to prepare an audience for the keen appreciation of the professional theater; and any policy that meets the needs of amateurs should therefore be encouraged." I urge that all directors of amateur dramatics give one-act plays a thoroly fair consideration and trial. They will prove invaluable in many otherwise unsolvable situations.

A glance at the lists which follow and which are by no means complete, will assure one of the amount of good material available in this form. The first list of over seventy books which contain only one-acts, comprises a group of over three hundred plays. The next list of plays of a very good sort, has over seventy, the other three lists comprise a hundred more, and brings the total to very nearly five hundred plays listed in these lists alone. I hope they may serve as a guide and an inspiration to the doing of better things.

BOOKS OF ONE-ACT PLAYS.

THREE HUNDRED PLAYS.

Ancey, George. Four Plays for Free Theater. Stewart & Kidd. Price \$1.50 The Fossils. The Serenade. Dupe. Francoise' Luck.

Andreyev, Leonid. Five Plays. Scribner. Price \$1.50 The Life of Man. Caternia Ivanovna. The Sabine Women. The Black Masters. Professor Staretgin.

Baring, Maurice. Diminutive Dramas. Houghton Mifflin,

N. Y. Price \$1.25 The Rehearsal. Aeneas. Greek Vase. Fatal Rubber. Drawback, (The) Catherine Parr. *Baring, Maurice.* Three Plays. Houghton Mifflin, N. Y. Price \$1.25 The Gray Stocking. The Green Elephant. The Double Game. *Barker, Granville.* Three Short Plays. Little, Brown & Co. Price \$1 Rococo. Vote by Ballot. Farewell to the Theater.

- Barrie, J. M.* Half Hours. Chas. Scribner, N. Y. Price \$1.25 Pantaloon. Rosalind. Twelve Pound Look. The Will.
- Bennet, Arnold.* Polite Farces. Farnley & Co. London. Price \$1 A Good Woman. A Question of Sex. The Stepmother.
- Cameron, Margaret.* Comedies in Miniature. Doubleday & Page, N. Y. Price \$1.25 Miss Doulton's Orchids. The Burglar. The Kleptomaniac. A Pipe of Peace. A Committee on Matrimony
- Cannan, Gilbert.* Four Plays. Brentano. Price \$1.25 James & John. Mary's Wedding. Miles Dixon. A Short Way with Authors.
- Cooke, Marjorie B.* Dramatic Episodes. Dr. Pub. Co., Chicago. Price \$1.00 A court Comedy. Manners & Modes. The Confessional. The Child in the House. Lady Betty's Burglar. Dinner with Complications. Reform. Success. The Lion & the Lady. When Love is Young.
- DeMusset, Alfred.* Barberine. Dr. Pub. Co., Chicago. Price \$1.25 Barberine, Fantasio. No Trifling with Love. A Door Must Be Either Open or Shut. A Caprice. One Cannot Think of Everything.
- Dix, Beulah M.* Allison's Lad. Holt, N. Y. Price \$1.35 Allison's Lad. Captain of the Gate. Dark of the Dawn. The Hundredth Trick. The Snare and the Fowler. The Weakest Link.
- Dreiser, Theodore.* Plays of Natural and Supernatural. John Lane, N. Y. Price \$1.25
- The Girl in the Coffin. The Blue Sphere Laughing Gas. In the Dark. Spring Recital. Light in the Window. The Old Rag-picker.
- Dunsany, Lord.* Four Plays. John Luce, Boston. Price \$1.25 Tents of the Arabs. Laughter of the Gods. The Queen's Enemies. A Night at the Inn.
- Dunsany, Lord.* Five Plays. Little Brown & Co., Boston. Price \$1.25 Gods of the Mountains. The Golden Age. King Argimenes. The Glittering Gate. The Lost Silk Hat.
- Ellis, Mrs. Havelock.* Love in Danger. Houghton Mifflin. Price \$.75 The Subjection of Kezia. The Pixy. The Mothers.
- Enander, Hilda.* Three Plays. Richard Badger. Price \$1. In the Light of the Stone. The Man Who Did Not Understand. Western Like.
- Ervine, St. John.* Four Irish Plays. Maunsell, London. The Magnanimous Lover. The Orangeman. The Critics. Mixed Marriage.
- Fitzmaurice, George.* Five Plays. Little Brown & Co., Boston. Price \$1.25 The Country Dressmaker. The Moonlighter. The Pie Dish. The Magic Glasses. The Dandy Dolls.
- Giacosa, Guiseppe.* Sacred Ground. Mitchell Kennerley. Price \$1.50 Falling Leaves. Sacred Ground. The Stronger.
- Goldeni, Carlo.* Four Comedies. A. C. McClurg. Price \$1 A curious iMshap. The Beneficent Bear. The Fan. The Spendthrift.



- Goodman, Kenneth S.* Quick Curtains. Stage Guild, Chicago. Price \$1.50 Dust of the Road. A Game of Chess. Barbara. Ephraim and the Wind Bear. Back of the Yards. The Dancing Dolls. A Man Can Only Do His Best.
- Graham, Bertna N.* Spoiling the Broth. Samuel French, N. Y. Price \$.50 Spoiling the Broth. The Rose with a Thorn. The Land of the Free. The Little Red Fox. Pitch and Toss. Oh, the Press.
- Green, Clay M.* Four Plays. George Doran & Co. Price \$1 The Dispensation. The Star of Bethlehem. The Awakening of Barbizon. Through Christmas Bells.
- Gregory, Lady Augusta.* New Comedies. Putnam, N.Y. Price \$1.50 Coats. The Full Moon. MacDonough's Wife. The Bogie Man. Daemer's Gold
- Gregory, Lady Augusta.* Seven Short Plays. Putnam, N. Y. Price \$1.50 The Workhouse Ward. The Rising of the Moon. The Jackdaw. Spreading the News. Hyacinth Halvey. The Traveling Man. The Gaol Gate.
- Houghton, Stanley G.* Five One Act Plays. Samuel French, N. Y. Price \$.50 The Dear Departed. Fancy Free. The Fifth Commandment. The Master of the House. Phipps.
- Jones, Henry A.* Theater of Ideas. George Doran, N. Y. Price \$1 The Goal. Her Tongue. Grace Mary.
- Mackay, Constance D.* Forest Princess. Henry Holt, N. Y. Price \$1.35 Forest Princess. The Gift of Time. Conservation. Pomona. The Sun Goddess.
- Mackaye, Percy.* Yankee Fantasies. Duffield & Co., N. Y. Price \$1.25 The Antick Chuck. Gettysburg. Sam Average. The Cat Boat.
- Manners, J. Hartley.* Happiness. Dodd, Mead & Co., N. Y. Price \$1.00 Happiness. It's Just as Well. The Day of Dupes.
- Marks, Janet.* Three Welsh Plays. Little Brown & Co. Price \$1 The Merry Merry Cuckoo. The Deacons Hat. The Welsh Honeymoon.
- Merrington, Marguerite.* Festival Plays. Duffield & Co., N. Y. Price \$1.25 Father Time and His Children. Tertullas Garden. Seven Sleepers of Ephesus. Princess Moss Rose. The Testing of Sir Gawayne. A Christmas Party.
- Middleton, George.* Embers. Henry Holt & Co., N. Y. Price \$1.35 Embers. The Failures. The Gargoyle. In His House. Madonna. The Man Masterful.
- Middleton, George.* Tradition. Henry Holt & Co., N. Y. Price \$1.35 The Cheat of Pity. On Bail. Their Wife. Waiting. Tradition. Mothers.
- Middleton, George.* Six One Act Plays. Henry Holt & Co., N.Y. Price \$1.35 Possession. The Groove. The Black Tie. A Good Woman. Circles. The Unborn.
- Morley, Malcolm.* Told By The Gate. Gorham Press, Boston. Price \$1.00 Told By The Gate. The Masterpiece. Recollections. The Cosher Beauty versus the Beast. A Motor Mishap.

- Mackay, Constance D.* The Beau of Bath. Henry Holt, N. Y. Price \$1.20 The Beau of Bath. The Silver Lining. Ashes of Roses. Gretna Green. Council Retained. Prince of Court Painters.
- MacMillan, Mary.* Short Plays. Stewart & Kidd, Cincinnati. Price \$1.25 The Shadowed Star. The Ring. The Rose. Luck. Entr' Acts. A Fan and Two Candle-sticks. A Woman's A Woman for A' That. A Modern Masque. The Futurists. The Gate of Wishes.
- Mac Millan, Mary.* More Short Plays. Stewart & Kidd, Cincinnati. Price \$1.50 His Second Girl. At The Church Door. Honey. The Dress Rehearsal of Hamlet. The Pioneers. In Mendelesia. The Dryad.
- Nirdlinger, Chas.* Four Short Plays. Mitchell Kenneley. Price \$1.00 Big Kate. Look After Louise. The Real People. Aren't They Wonders?
- O'Brien, Seumas.* Duty (Irish) Little Brown Co., Boston. Price \$1.25 Duty. Jurisprudence. Magnanimity. Match-makers. Retribution.
- Oliver, Margaret Scott.* Six One Act Plays. Richard Badger, Boston. Price \$1.00 The Hand of the Prophet. Children of Grenada. The Turtle Dove. This Youth, Gentlemen. The Striker. Murdering Selina.
- Phillips, Stephen.* Lyrics and Dramas. John Lane, N. Y. Price \$1.25 The King. The Adversary. Nero's Mother.
- Provincetown Plays.* Frank Shay, 137 Macdougall St., N. Y. Price \$.50 per volume. Vol. 1. Bound east for Cadiff. The Game. King Arthur's Socks. Vol. III. The Two Sons. Lima Beans. Before Breakfast.
- Schnitzler, Arthur.* Comedies of Words. Stewart & Kidd. Price \$1.50 The Hour of Recognition. The Big Scene. The Festival of Bachus. Helpmate. Literature.
- Sinclair, Upton.* Plays of Protest. Mitchell Kennerley. Price \$1.50 The Machine. The Nature Woman. The Second Story Man. Princess Hagen.
- Sudermann, Herman.* Morituri. Scribner, N. Y. Price \$1.25 Teja. Fritzchen. The Eternal Masculine.
- Sudermann, Herman.* Roses. Scribner, N. Y. Price \$1.25 The Far Away Princess. The Last Visit. Margot. Streaks of Light.
- Sutherland, Evelyn G.* Poor White Trash. Duffield & Co., N. Y. Price \$1.25 Po' White Trash. In Far Bohemia. The End of the Way. A Comedy Royall. A Bit of Instruction. A Song at the Castle. Rohan the Silent. At the Baracade. Galatea of the Toyshop.
- Sutro, Alfred.* Five Little Plays. Brentano, N. Y. Price \$1.25 The Bracelet. The Man in the Stalls. The Man on the Kerb. A Marriage Has Been Arranged.
- Tagore, Rabindranath.* Sacrifice and other Plays. MacMillan & Co. Price \$1.25 Sacrifice. The King & Queen. Molini. Sanyasi.
- Torrence, Ridgely.* Plays for a Negro Theater. Macmillan & Co. Price \$1.50 Granny Maumee. The Rider of



- Dreams. Simon the Cyrenian.
- Walker, Stuart.* Portmanteau Plays. Stewart Kidd, Cincinnati. Price \$1.50 The Trimplet. The Six Who Passed. Nevertheless. The Medicine Show.
- Wilde, Percival.* Confessional. Henry Holt, N. Y. Price \$1.25 Confessional. The Villain in the Piece. According to Darwin. The Question of Morality. The Beautiful Story.
- Wilde, Percival.* The Unseen Host and Other Plays. Little Brown & Co. Price \$1.25 The Unseen Host. Mothers of Men. Pawns. In the Ravine. Valkyrie.
- Wilde, Percival.* Dawn. Henry Holt, N. Y. Price \$1.20 Dawn. The Noble Lord. The Traitor. Playing With Fire. The Finger of God.
- Washington Square Plays.* Doubleday & Page, N. Y. Price \$.75 Overtones. The Clon. Eugenically Speaking.
- Watts, Mary S.* Three Short Plays. MacMillan, N. Y. Price \$1.25 An Ancient Dance. Civilization. The Wearin' of the Green.
- Wisconsin Plays.* W. B. Huebsch, N. Y. Price \$1.25 Neighbors. In Hospital. Glory of the Morning.
- Yeats, Wm. D.* Hour Glass. MacMillan, N. Y. Price \$1.25 The Hour Glass. Cathleen NiHoolihan. A Pot of Broth.

One-act plays from various countries may be found as follows:

- Modern Icelandic Plays, American Scandinavian Foundation Society, N. Y. \$1.50.
- The Treasurers (Yiddish) David Pinski, Huebsch, N. Y. \$1.50
- Plays from the Russian Ostrosky. Scribner. \$1.50
- Four Plays from the Spanish. Beauvente. Scribner. \$1.50
- Five One Act Plays from the Spanish appeared in the Drama quarterly, for May 1915.

ONE-ACT PLAYS IN PAMPHLET FORM.

GRADE I.

This list of *seventy-five plays* contains much excellent material. The plays will cost in a few instances fifty or seventy-five cents, some but twenty-five cents. The number of characters range from three to ten, and the time from twenty minutes to one hour:

- A Bit of Love, Galsworthy, Fr.
- Another Way Out, Langner, Ws. Sq.
- Altruism, Glazer, Ws. Sq.
- At Slovsy's Hawkridge, Harvard Work Shop "47".
- An Unequal Triangle, Sutphen, Smart Set.
- Bear (A), Tchekov, Fr.

Bishops Candlesticks, Fr.
 The Birthday, Fulda, Fr.
 Bank Account (The), Brock,
 Boston Transcript.
 Culprit (The), Weil, Smart
 Set.
 Comedy & Tragedy, Gilbert,
 Fr.
 Christening Robe, Estabrook,
 Bk.
 Campbell of Kilmhor, Fergu-
 son, Fr.
 Constant Lover, Rankin,
 Smart Set.
 Dear Little Wife, Guldunn,
 Fr.
 Dad, M. Parry, Fr.
 Dumb & The Blind, Chapin.
 Fr.
 Death & The Fool, Von Hof-
 mansthal, Badger.
 Dark Lady of the Sonnets,
 Shaw, Fr.
 Eight O'Clock, St. John Er-
 vine, Fr.
 Florist Shop, Hawkridge,
 Boston Transcript.
 Green Coat, DeMusset, Fr.
 Great Look, Faydon, Fr.
 Green Cockatoo, Schnitzler,
 Fr.
 Game of Chess, Goodman,
 Ws. Sq.
 Hero of Santa Maria, Good-
 man, Ws. Sq.
 How He Lied to Her Hus-
 band, Shaw.
 How The Vote Was Won,
 Hamilton, Dr. P. Co.
 Indian Summer, Meilhac, Fr.
 Interior, Materlinck, Fr.
 Jean Marie, Fleuriet, Fr.
 Little Heroes, Pinski, Boston
 Transcript.
 Last Man In, Maxwell, Fr.
 Lonesome Like, Brighthouse,
 Fr.
 Little Dream, Galsworthy, Fr.
 Lithuania, Brooke, Boston
 Transcript.

Little King, Bynner, Kennerly,
 Listening, Froome, Poet
 Lore.
 Maker of Men, Sutro, Fr.
 Miss Civilization, Davis, Fr.
 Man of Destiny, Shaw, Fr.
 Maker of Dreams, Downs, Fr.
 Man In The Street, Parker,
 Fr.
 Make Believe, Rackstraw, Fr.
 Marriage Proposal, Tchekoff,
 Fr.
 Monkey's Paw, Parker, Fr.
 Miracle of St. Anthony,
 Materlinck, Fr.
 Nettie, Ade, Boston Tran-
 script.
 No Smoking, Benavente,
 Drama.
 'Op O' Me Thumb, Fenn &
 Pryce, Fr.
 Plots & Playwrights, Massey.
 Ws. Sq.
 Price of Coal, Brighthouse, Fr.
 Playgoers, Pinero, Fr.
 Phoenix (The), Irving, Fr.
 Quod Wrangle, Downs, Fr.
 Rushlight, Oshea, Drama.
 Rector (The), Crothers, Fr.
 Road House in Arden, Ws.
 Sq.
 Street Singer, Echegaray,
 Drama.
 Snow Man, Hausman, Fr.
 Scaring off of Teddy Dawson,
 Brighthouse, Fr.
 Suppressed Desires, Glaspell,
 Ws. Sq.
 Silent Voice, Tadema, Scrib-
 ners.
 Trifles, Glaspell, Ws. Sq.
 The Wager, Giacosa, Fr.
 Tiger, Bynner, Kennerley.
 The Chenerys, Unger, Fr.
 Waterloo, Doyle, Fr.
 Why Cupid Came To Earl's
 Cote, Hamilton, Fr.
 Woman Intervenes, Maners,
 Fr.

The following list of *thirty plays* contains few which will cost over twenty-five cents, many only fifteen. Characters from three to ten, the time from fifteen to forty minutes.

GRADE II.

- | | |
|--|--|
| All For Sweet Charity, Matthews, Werner. | Lend Me Five Shillings, Morton, Shoem. |
| A Box Of Monkey's Furniss, Bk. | Little Co-ed, Osborn, Bk. |
| A Pair of Lunatics, Walkes, Dr. P. Co. | Mouse Trap, Howells, Harper. |
| At Sixes and Sevens, Morton, D & F. | Ninth Waltz, Carlton, Werner. |
| America Passes By, Andrews, Bk. | Obstinate Family, Fr. |
| Back of The Ballot, Middleton, Fr. | Owin' To Maggie, Bk. |
| Barbara, Jerome, Bk. | Quits, Brown, Bk. |
| Case of Suspension, Wilson, Bk. | Special Delivery, Henderson, Bk. |
| Comus, Milton, Bk. | Six To One, Matthews, Bk. |
| Cinders, Tinsley, Fr. | St. Cecelia, Short, Fr. |
| Close Call, Irwin, Bk. | Sunset, Jerome, Bk. |
| Cup of Tea, Dr. P. Co. | Silent System, Dreyfus, Bk. |
| Dress Rehearsal, Carroll, Bk. | The Changeling, Jacobs, Fr. |
| Gringore, Shirley, Dr. P. Co. | Templeton Teapot, Strong, Bk. |
| Happy Pair, Smith Bk. | That Rascal Pat, Green, Bk. |
| | Winning of Fuji, Gray, Dr. P. Co. |

ONE-ACT PLAYS FOR MALE CHARACTERS.

There is very little material in the way of plays in two or three acts for all male characters. A list of *thirty one-act* plays of so much merit as these which follow should attract any who seeks material for the work of men's clubs. These plays will be found, for the most part, in the books of one-act plays previously listed.

- | | |
|--|---|
| A Game of Chess, Goodman 4ch., Ws. Sq. | A Way Out, Frost, 2ch., Seven Arts Magazine. |
| Allison's Lad, Dix 6ch., In, "Allison's Lad." | Bound East For Cardiff, O'Neill, 11ch., Prov. Plays, Vol 1. |
| A Bit of Instruction, Sutherland, 2ch., In, "Po' White Trash." | Bogie Man (The), Gregory, 2ch., In, "New Comedies." |
| A Night At An Inn, Dunsany, 7ch., Fr. | Captain Of The Gate, Dix, 6ch., In, "Allison's Lad." |
| Augustus In Search of A Father, 3ch., Fr. | Dark of The Dawn, Dix, 4ch., In, "Allison's Lad." |

- Gods of the Mountains, Sun-
sany, 11ch., In, "Five Plays."
Greek Vase (The). Baring,
2ch., In, "Diminutive
Dramas."
Glittering Gate (The), Dun-
sany, 2ch., In, "Five Plays."
Gargoyle (The), Middleton,
3ch., In, "Embers."
Hooligan (The), Gilbert, 4ch.,
Scribners.
Hundredth Trick, The, Dix,
4ch., In, "Allison's Lad."
In The Ravine, P. Wilde, 2ch.,
In, "The Unseen Host."
Introducing Nettie, Ade, 2ch.,
Boston Transcript.
Medicine Show (The), Wal-
ker, 3ch., In, "Port manteau
Plays."
Magnanimity, O'Brien, 6ch.,
In, "Duty."
Outcast, Strindberg, 2ch., In,
"Three Plays."
Pawns, P. Wilde, 6ch., In,
"The Unseen Host."
Rising of The Moon, Gregory,
4ch., In, "Seven Short
Plays."
Snare & The Fowler, Dix,
3ch., In, "Allison's Lad."
The Pixy, Mrs. Havelock Ellis,
3ch., In, "Love in Danger."
The Outcast, Strindberg, 2ch.,
In, "Three One Act Plays."
The Rehearsal, Baring, 7ch.,
In, "Diminutive Dramas."
The Traitor, P. Wilde, 7ch.,
In, "Dawn."
Unseen Host, P. Wilde, 3ch.,
In, "Unseen Host."
Valkyrie, P. Wilde, 2ch., In,
"Unseen Host."
Weakest Link, Dix, 4ch., In,
"Allison's Lad."
Zone Police, R. H. Davis, 4ch.,
Fr.

PLAYS REQUIRING ONLY WOMEN OR WITH CHARACTERS POSSIBLE FOR ALL WOMEN.

The following plays are in one-act form unless other-
wise stated. Those checked are of a better type. There
is so much demand for plays of this sort and so little good
material, it is hoped that the following list of *fifty plays*
chosen from a large number may prove of assistance.

- At The Sign of the Silver
Spoon, Finch, 4ch., Smart
Set.
At Breezy Point, Locke,
13ch., 3a, Bk.
An Outsider, 14ch., Bk.
An Open Secret, 10ch, 2a.,
Bk.
Burglar (The), Cameron,
5ch., In, "Comedies in
Minature."
Broken Engagement, Thomp-
son, 4ch., Fr.
xBetween The Soup & The
Savory, Jennings, 3ch., Fr.
Chinese Dummy (A), Camp-
bell, 6ch., Bk.
Dress Rehearsal, MacMillan,
10ch., In, "More Short
Plays."
xEndymion, Warren, 10ch.,
3a, Bk.
xFlower of The Yeddo, Mapes,
4ch., Fr.
Fighting Chance (A), Shoe-
maker, 11ch., 3a, Bk.
Governess (The), 3ch., Bk.
Her First Assignment, Bridg-
ham, 10ch., Bk.

- Hannah Gives Notice, 4ch., Fr.
 In Mendelasia, MacMillan, 5ch., In, "More one acts."
 xJoint Owners in Spain, Alice Brown, 4ch., Bk.
 xLove & Tea, A. P. See, 8ch., Bk.
 Miss Fearless & Co., Locke, 10ch., 3a, Bk.
 Maidens All Forlorn, Simms, 7ch., 3a, Bk.
 Mrs. Oakley's Telephone, Jennings, 4ch., 2a, Fr.
 xManners & Modes, Cooke, 9ch., In, "Dramatic Episodes."
 Man in The Case, Packard, 6ch., 3a, Bk.
 Mennemen Inn, West, 17ch., 3a, Fr.
 Man in The Case, Packard, 2ch., In, "Embers."
 xMothers of Men, Wilde, 2ch., In, "The Unseen Host."
 New Crusade, Gale, 12ch., 2a, Bk.
 Old Peabody Pew, Wiggin, 9ch., 2a, Fr.
 Oxford Affair, Cobb, 8ch., 3a, Shoemaker.
 One On Dick, Bridghan, 60ch., 3a, Bk.
 xPierrot of the Minute, Ernest Dawson, 2ch., Mosher
 Piper's Pay, Cameron 7ch., Fr.
 Pledging of Polly, Lyon, 12ch., 2a, Bk.
 xPrincess Kiku, Hatch, 9ch., E. E. Hs.
 Rebellious Jane, Gale, 8ch., 3a, Bk.
 Reform, Cooke, 2ch., In, "Dramatic Episodes."
 xRussian Honeymoon, Harrison, 6ch., 3a, Dr. P. Co.
 xRevolt (The), E. P. Butler, 8ch., E. E. Hs.
 Sylvia's Aunts, Waldo, 8ch., 2a, Bk.
 Sunbonnets, Campbell, 11ch., 2a, Bk.
 xSix Cups of Chocolate, Matthews, 6ch., Harper Pub. Co.
 Three Chauffeurs, Chatterson, 17ch., 2a, Fr.
 Trouble At Satterlee's, Wilson, 7ch., Shoemaker.
 Truth About Jane, Thompson, 7ch., Bk.
 Three Girls From School, West, 14ch., 2a, Fr.
 Truth The Mischief, Thompson, 6ch., Dr. P. Co.
 xTwig of Thorn, Warren 13ch., 2a, Bk.
 xTurtle Dove, Alison, 7ch., In, "Six One Acts."
 xThe Stronger, Strindberg, 2ch., Fr.
 xVoices, Flexner, 2ch., 7 Arts Magazine.
 xWill O' The Wisp, Doris F. Holman, Ws. Sq.

PLAYS POSSIBLE FOR OUTDOOR PRODUCTION

The interest in out-door production has grown very greatly in the past few years, and while there is a large portion of the country in which climatic conditions will not permit of very much out-door producing, still the interest is quite general. There are several excellent books along this line among which may be mentioned:

Pageants and Pageantry, Bates and Orr, Ginn & Co., The Dramatic Festival, A. T. Craig, Putnam, Festivals and Plays, Chubb, Harper & Co., Community Drama and Pageantry, Crawford and Beegle, Yale Press, New Haven, Dramatic Method of Teaching, Johnson, Ginn & Co., The Open Air Theater, Cheney, Kennerley, N.Y.

Articles of interest have appeared from time to time a few of which are noted below:

Amateur Values in Pageantry, Koch, Quarterly Journal of Public Speaking, Oct. 1915, Out-of-Doors Dramatics And How to Prepare For Them, Mackay, Ladies' World, May, 1915, Growing a Play, Canfield, Delineator, Nov. 1916. The Indiana University Extension Division has an excellent pamphlet, A Manual of Pageantry, which can be secured for a very little expense.

Antick, (The), Mackaye, In, "Yankee Fantasies."

Arrow Maker, Austin, Duffield.

Comus, Milton, Music Prof. Lewis, Tuft's College.

Columbine, Arkell, Fr.

Chuck, Mackaye, In, "Yankee Fantasies."

Canterbury Pilgrims, Mackaye.

Chinese Lantern, Hausman, Dr. P. Co.

Engaged By Wednesday, Owen, Bk.

Endymion, Warren, Bk.

Four Masques for Out-Of-Doors, Carman & King.

Forresters (The), Tennyson, Music by Arthur Sullivan.

Falcon (The), Tennyson.

Forest Princess, Mackay, In, "The Forest Princess."

Gold, Myrtle, Music by Stewart.

Glory of the Morning, Leonard, In, "Wisconsin Plays."

King Rene's Daughter, Herz, Bk.

Lost, A Chaperone, Maulsby, Bk.

Masque of Conservation, Mackay, In, "Forest Princess."

Masque of Pomona, Mackay, In, "Forest Princess."

Meadow Gold, (Children) University of Wisconsin Extension.

Prunella, Hausman, Dr. P. Co.

Pandora, Longfellow.

Pioneers, Mackay. In, "Forest Princess."

Pierrot of the Minute, Dawson, Mosher.

Pioneers (The), Oppenheim, Huebsch.

Robin of Sherwood, Yale Press.

Radisson, Long, Holt.

Romancers (The), Rostand, Fr.

Sanctuary, (Bird masque) Mackaye, Stokes.

Sweethearts, Gilbert, D. & F.

Sun Goddess (The), Mackay, In, "The Forest Princess."

Sakontala, (Indian) Harvard Oriental Series.

Shepard (The), Dargan.

Sherwood, Noyes.

Three Chauffeurs, (Girls) Chatterson, Fr.

Well of The Saints, Synge.

Shakespear's plays and the plays of the Greeks.



PLAYS FOR STUDY AND SCENE WORK.

- Barrie, J. M.* What Every Woman Knows
- Bennett, Arnold.* The Honey-moon. The Great Adventure. Milestones.
- Browning, Robert.* In A Balcony.
- Burnett, Frances H.* The Dawn of a To-morrow. Esmeralda.
- Galsworthy, John.* The Pigeon. Strife. Justice. The Little Dream.
- Hauptman, Gerhart.* The Sunken Bell. Hannele
- Hausman, Robert.* Prunella
- Ibsen, Hendrik.* The Doll's House. Pillars of Society. Brand. Rosmersholm
- Jerome, J. K.* The Passing of the Third Floor Back.
- Kennedy, Charles R.* The Winter Feast. The Servant in the House.
- Knoblauch, Edward.* The Faun. My Lady's Dress.
- Long, John L.* Madam Butterfly
- Mackaye, Percy.* Mater. The Scarecrow. Joan D'Arc. Tomorrow. A Thousand Years Ago.
- Masefield, John.* Nan.
- Materlinck, Maurice.* Pelleas and Melisande. The Blue Bird. Monna Vanna. Sister Beatrice.
- Moffat, Graham.* Bunty Pulls The Strings.
- Moody, William V.* The Great Didide. The Faith Healer.
- Parker, Louis N.* Disraeli. Pomander Walk.
- Peabody, Josephine P.* The Piper.
- Phillips, Stephen.* Herod. Ulysses. Paolo and Francesca.
- Pinero, Arthur W.* Sweet Lavendar.
- Rostand, Edmund.* The Princess Faraway. Chantecler. L'Aiglon. The Romancers. Cyrano De Bergerac.
- Shaw, Bernard.* Ceasar and Cleopatra. Fanny's First Play. You Never Can Tell. Candida. Androcles and the Lion.
- Suderman, Hermann.* Magda. The Faraway Princess. Roses.
- Synge, J. M.* Riders to the Sea
- Tarkington, Booth.* Monsieur Beaucaire. Thomas, Augustus. The Witching Hour. As A Man Thinks.
- Wentworth, Marion C.* The Flower Shop. War Brides.
- Yeats, William B.* The Land of Heart's Desire. The Hour Glass. The Pot of Broth.
- Zamacois, Miguel.* The Jes-ters.
- Zangwill, Israel.* Merely Mary Ann

Further lists of plays, general and specific, may be found as follows:

In "How to Produce Amateur Plays," Clark, selective list of plays.

Selected List of Plays for amateurs, E. A. McFadden, 113 Lake-view Ave. Cambridge, Mass.

Bibliography of Published Plays Available in English, World Drama Prompters, La Jolla, California.

Guide to Selecting Plays, French, N.Y.

English Journal, Feb. 1918, "Better High School Plays."

Quarterly Journal of Teachers of Speech, Oct. 1915, "Fifty One-Act plays."

Quarterly Journal of Teachers of Speech, July, 1916, "High School Plays."

English Journal, Mar. 1918, "Some Continental Plays for Amateurs."

Public Speaking Review, Nov. 1912, "Plays for High Schools and Colleges."

(This magazine is no longer published but copies may be obtained from Hinds and Noble N. Y.)

Dramatic Index, available in most libraries, edited by F. W. Faxon, Boston, publishes a complete list of plays produced or written from year to year.

Lists of plays of standard literary merit are found in Clark's "Contemporary Drama of To-day," and his "British and American Drama," also in Chandler's "Aspects of Modern Drama," and in Dickinson's "The Insurgent Theater."

There are many magazines and periodicals which furnish a large amount of information and assistance for all those working in dramatic lines. The "Drama" furnishes plays and articles on theatrical subjects. The "Theater Arts Magazine" is perhaps the best of all the magazines dealing entirely with dramatic matters. "The Theater" has articles and cuts covering the current productions. "Poetry" and "Poet Lore" frequently publish plays and other helpful suggestions. "Current Opinion" has a play excerpt each month and is of the greatest value in helping to keep one in touch with the yearly productions. The "Christian Science Monitor" has a very good theatrical page in each Tuesday edition, and other good reviews and articles appear in the New York Times, and in the Post. In fact one must keep in touch with a large number of periodicals if they desire to be well informed on matters of dramatic interest. The "North American Review," "The Bookman," the "American Magazine," the "Century" and even "Munsey's" frequently have articles of vital interest, to say nothing of magazines which we usually rank much lower.

BOOKS OF PLAYS FOR CHILDREN.

- Short Plays About Famous Authors, Frank, Holt.
 Little Plays from American History, Walker, Holt.
 Little Dramas for Primary Grades, Skinner and Lawrence, American Book Co.
 Historical Plays for Children, Birr, Macmillan.
 Dramatic Festivals, Craig, Putnam.
 Dramatic Reader, Gardner, Educational Pub. Co.
 Colonial Plays in School, Educational Pub. Co.
 Dramatizations, Simons and Orr, Scott Foresman & Co.
 The White Christmas, Hare, Dennison.
 The House of the Heart. The Silver Thread. The Forest Princess, Mackay, Holt.
 Plays of the Pioneers, Mackay, Harper.
 How to Produce Children's Plays, Mackay, Holt.
 Festival Plays, Merrington, Duffield.
 Holiday Plays, Merrington, Duffield.
 Everybody and Other Plays, Anderson, Shakespeare Press, N. Y.
 Folk Festivals, Needham, Huebsch.
 Harper's Book of Little Plays, Barnum, Harper.
 Dramatic Sketches for Grades, Boone, Dramatic Pub. Co., Chicago.
 Dramatic Reader, Wood, Longman, Green.
 Tales and Plays of Robin Hood, Skinner, American Book Co.
 Four Plays for Children, Sidgwick, Small Maynard.
 The Land of Make-Believe, Gardner, Educational Pub. Co. Chicago.
 Christmas Candles, Carter, Holt.
 Short Plays From Dickens, Browne, Scribner.
 Neptune's Isle, Chapman Moffat Yard.

Books About the Theater and Acting



Actors and the Art of Acting.....	Lewes.....	Henry Holt & Co..	1.50
American Dramatist	Moses.....	Little Brown & Co.....	1.75
American Stage Today.....	Eaton.....	Small Maynard & Co.....	\$1.50
Appreciation of the Drama.....	Caffin.....	Baker Taylor Co.....	1.50
Art Theater (The).....	Chandler.....	MacMillaan & Co.....	2.00
Aspects of Modern Drama.....	Cheney.....	Henry Holt & Co.....	1.50
Case of the American Drama.....	Dickinson.....	Houghton Mifflin Co.....	1.25
Changing Drama (The).....	Henderson.....	Henry Holt & Co.....	1.50
Civic Theater (The).....	Mackay.....	Mitchell Kennerley	1.50
Community Theater (The).....	Burleigh.....	Little Brown & Co.....	1.50
Costumes and Scenery for Amateurs..	Mackaye.....	Henry Holt & Co.....	1.75
Drama of Today (The).....	Andrews.....	J. B. Lippincott.....	1.75
Dramatic Values	Montague.....	Macmillan & Co.....	1.25
Essays on Modern Dramatists.....	Phelps.....	MacMillan & Co.....	1.50
How to Produce Amateur Plays.....	Clark.....	Little Brown & Co.....	1.50
How to See A Play.....	Burton.....	MacMillan & Co.....	1.25
Iconoclasts	Huneker.....	Chas. Scribner Co.....	1.50
Insurgent Theater (The).....	Dickinson.....	W. B. Huebsch & Co.....	1.25
Little Theater in the United States....	Mackay.....	Henry Holt & Co.....	1.75
Masques or Faces	Archer.....	Longman Green Co.....	2.00
Modern Drama	Lewisohn.....	W. B. Huebsch.....	1.50
New American Drama (The).....	Burton.....	Thos. Crowell	1.25
New Movement in the Theater (The)..	Cheney.....	Mitchell Kennerley	2.00
New Spirit in Drama and Art (The)..	Carter.....	Mitchell Kennerley	5.00
On Acting	Matthews.....	Chas. Scribner75

Open Air Theater (The).....	Cheney.....	Mitchell Kennerley	2.50
On the Art of the Theater.....	Craig.....	Brown's Bank, Chicago.....	2.00
Playhouse and the Play (The).....	Mackaye.....	MacMillan & Co.....	1.25
Play Making	Archer.....	Small Maynard & Co.....	2.00
Play of Today (The).....	Hunt.....	John Lane Co.....	1.50
Play Production in America.....	Krows.....	Henry Holt & Co.....	2.00
Plays and Players.....	Taylor.....	Stewart Kidd & Co.....	2.00
✓ Practical Stage Directing for Amateurs.....	Austin.....	E. P. Dutton & Co.....	1.00
Principles of Drama Therapy.....	Hamilton.....	Frank Shay, N. Y.....	1.25
Problems of the Actor.....	Calvert	Henry Holt & Co.....	1.60
Problems of the Playwright.....	Crawford.....	Henry Holt & Co.....	1.60
Romance of the American Theater....	Eaton.....	Little Brown & Co.....	2.00
Studies in Stagecraft	Hamilton.....	Henry Holt & Co.....	1.50
Study of The Drama.....	Matthews.....	Chas. Scribner & Co.....	1.25
Technique of the Drama.....	Baker.....	Houghton Mifflin	2.00
Technique of The Drama	Price	Brentano, N. Y.....	1.00
Theater of Today (The).....	Moderwell.....	John Lane & Co.....	1.50
Theater of Max Reinhardt (The).....	Carter.....	Mitchell Kennerley	2.50
Theory of the Theater (The).....	Hamilton.....	Henry Holt & Co.....	1.50
Towards a New Theater.....	Craig.....	E. P. Dutton & Co.....	5.00
Training for the Stage.....	Hornblow.....	J. B. Lippincott.....	1.25
	Price.....	Brentano, N. Y.....	1.00









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